



**Jerry Iverson, AIA winner of the 2009 Artist's Innovation Award for Visual Artists**

**Describe what innovations you have made in your artwork and/or your process.**

I've taken very old and traditional materials: sumi ink, paper, and rabbit skin glue, and made them my own. Though much influenced by Asian calligraphy, my work abandons the structure of language. These are not sentences with well ordered content. My black lines are broken, shattered, and disconnected. They put pressure on the outer edges, as if to extend from the painting's edge. By using many layers of very thin paper, I've developed a translucent surface that still reveals the action and decisions of previous time. The depth in each piece is the record of earlier thoughts. Yet the final black lines have strong and decisive balance. My innovations have been first, to use traditional materials and simple black lines to develop an abstract visual response to the world around me. And second, I've experimented with many kinds of paper, which has resulted in a surface that has a lot of texture and depth.

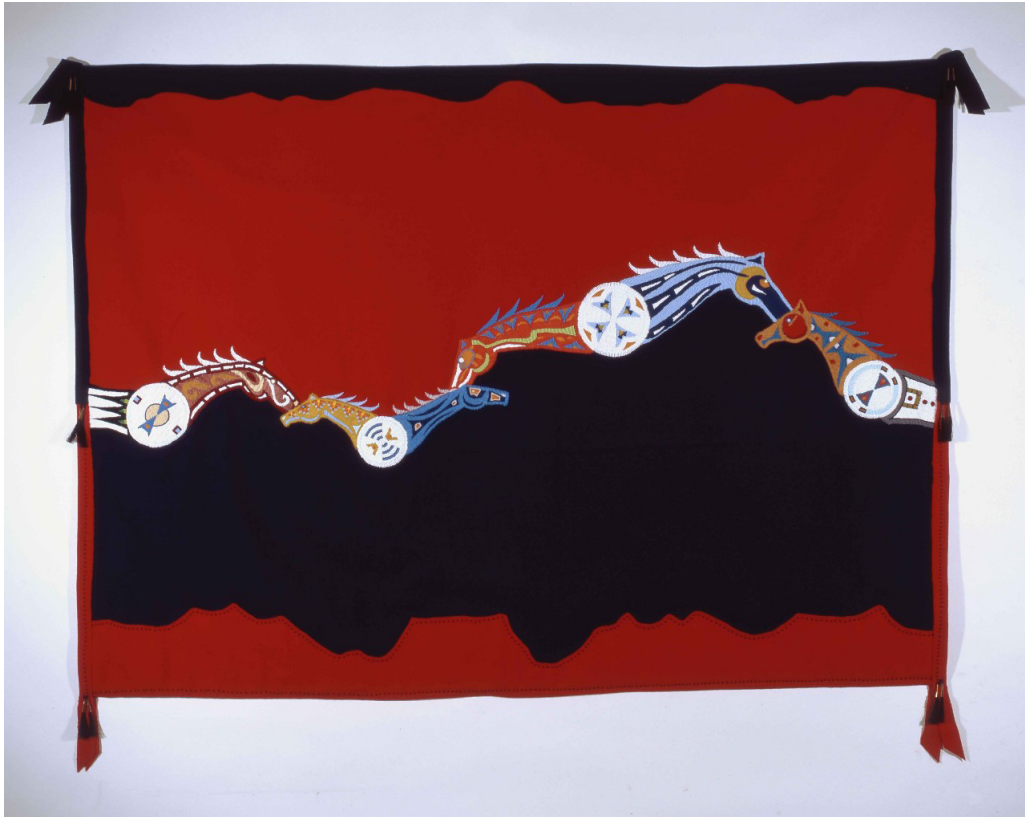
**Describe how the artwork samples you submitted illustrate the evolution of your work.**

Even when I first started making art, I worked in series. An idea would come to me, and I would work that idea over and over again. Each piece led to the next, and added to the idea. After working on one idea, a different idea would come to me, and I'd start all over again. The series 'Flags' was a response to the bitter politics of the Bush administration. So, this is America: invading a sovereign nation, destroying its state, killing and torturing people, all under false and secretive pretense. That's us, that's our flag. The series 'Nerve Blocks' is a more

personal and vulnerable exploration of broken nerves and disconnected pathways. They're about me and trying to figure out where I am in the world and how it's all going to end. The series 'Line Bombs' is again, a partly political creature of the times. The powerless, the dispossessed and the fanatical have discovered a way to destroy their opponent. We chose war, and now war will choose us for a long time. Anything can explode. I guess that's evolution.

**Regarding public access to your work and artwork, describe a low-cost or no-cost activity to take place during the grant cycle that will convey your innovative work and artwork to other Montanans.**

For the past five years, I have presented a lecture "Why make art?" to the entry level studio art students at MSU Bozeman. The lecture is not about the history of artists, it's just about me. I tell about my background, and how making art became a satisfying way to express my thoughts about the world. I show slides of artists that have influenced me, then slides of my own work. For public access, I would be willing to give that presentation in another part of Montana.



**Molly Murphy, AIA winner of the 2009 Artist's Innovation Award for Visual Artists**

**Describe what innovations you have made in your artwork and/or your process.**

In the last five years I have developed my contemporary native beadwork to a new level of modernity and technical difficulty. My work tells stories by combining maps, signage, mathematical puzzles, and scientific illustration with traditional beading techniques. Incorporating modernity into my beadwork presents narratives that bridge history and currency, function and form, and sacred and profane. My works' modern concepts and imagery bring the relevance lacking in rote reproduction of traditional objects and styles. Abstract visual elements of math, science, and cartography in my pieces are viewed through a contemporary indigenous lens. My interest in medicine and science open up new stories and perspectives not seen before in native beadwork. The first new forms I developed were sculptural boxes titled collectively Native Voice Boxes. These vessels use beadwork to illustrate the graphic elements in native parfleche hide painting. This versatile box form results in exciting variations, including boxes that are flexible, transformative, and use magnetic closures. Many of the boxes have hidden design elements inside or reveal new imagery as panels shift. These boxes encourage viewers to manipulate and interact with the art piece. Additional forms I favor fall into two categories that enable larger formats and ingenious compositions: two dimensional forms new to native crafts, and modern versions of material culture, primarily clothing and functional containers. My

conceptually innovative work focuses on women's issues, disease and medical topics, and maps and the landscape. Recent works of mine use beadwork to deal with intellectual topics such as sexually transmitted diseases, disruptive effects of disease on native families, and the diaspora of the displaced. My artistic efforts directly confronts the notion of native arts as a static, isolated, or preserved practice. It is precisely the juxtaposition of these abstract and difficult topics with archaic crafts that makes my work compelling. My material choices, primarily beads and wool, reflect the role trade goods played in 19th century tribal arts. I use trade goods as a metaphor for intermarriage, interbreeding, and the exchange of new information and perspective. By using trade goods, especially modern versions of trade goods, I am commenting on the fluidity of traditional arts; beadwork is an ideal media to illustrate this exchange of materials and ideas. Within the next year I will begin a new series including wall hangings, boxes, retablos, prints and mixed media that will focus on early scientific illustrations of cellular structures. Basic geometry and biology have a universal design and are artistically appealing due to their intrinsic elegance. Mathematicians often refer to particularly good solutions as having a beauty to them; I will emulate this with artistic solutions that embrace rational and logical qualities. This series will combine rational and creative solutions within a contemporary native canon to stunning effect. My finished pieces will utilize native crafts and arts to illustrate the stories of my scientific heroes: Van Leeuwenhoek, Mendel, and Hooke.

**Describe how the artwork samples you submitted illustrate the evolution of your work.**

These photos illustrate the evolution of my work from objects firmly based in historical patterns and forms to more expansive and creative forms. Six Horses Courting Blanket is the first large scale contemporary beadwork I attempted and represented a difficult break with many cultural restrictions concerning the role of beadwork and allowable deviations. My first major exploration with new beadwork techniques and nontraditional patterns and color combinations freed me to work with more daring color and to incorporate designs from mainstream culture. The New Possibilities Series shows two examples of my work celebrating native women's accomplishments on equal footing with the warrior accomplishments of historical periods. Ledger style beadwork is usually reserved for masculine exploits, yet here I celebrate native women in positions of authority and pursuing higher education. Next a variety of boxes; one with moths depicted on the exterior, one that transforms into a latitude and longitude map, and one box that through the use of flexible hinges is able to change shape in multiple directions. This last box with black and white detail is a metaphor for water molecules in different states. My Native Voice Box series has allowed experimentation with color, asymmetry, geometric forms and dynamic forms. Images nine through fourteen show many forms of wall hangings I created to narrate stories. Molecular to Stellar invokes images of constellations, DNA helices, and the human family as a metaphor of reproduction and genetic malleability. Flora illustrates botanical species used for healing purposes by native women. The large scale maps(all over five feet) use weather symbols and cartography to record human events. The tapestry titled Forced North records in topo map form the route that Chief Charlo's band of the Salish followed when leaving

the Bitterroot valley for the last time. The last six images are all traditional items recreated in contemporary forms. The embellished tee-shirt series act as statements about obesity in the native community and the effects of lost athleticism on a culture with a history of physical prowess. The cradleboard titled Past is Prologue, Salish Style has hidden compartments and photo frames that hold the photo and documents related to the child. The use of velvets and modern materials reflects the effect of trade goods on tribal fashion and aesthetics. My last pieces included in this portfolio is She Sews A Flight of Fancy. This elaborate sewing box with accessories highlights both my white and native background and my intense love affair with hand sewn and embellished crafts. This is a celebration of the spirit taking flight even when the person is sedentary and absorbed in productive activities. Flight of Fancy is a fitting work to illustrate how my own work has taken flight. My work vacillates between humorous and serious, colorful and stark while always maintaining a high standard of craftsmanship. I incorporate riskier ideas and techniques while always keeping one foot firmly rooted in ageless methods and materials.

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A reception planned for the spring of 2010 will highlight sketches and works in progress. The reception will be held at the Zootown Arts Community Center in Missoula, Montana and will be free and open to the public. This reception will include a slide show and lecture featuring design similarities in 19th century beadwork and early scientific illustration of microscopic organisms and cell structure. An exhibit featuring original artworks will be on display during the reception and for some weeks after depending on gallery scheduling.



**Lori Ryker, AIA winner of the 2009 Artist's Innovation Award for Visual Artists**

**Describe what innovations you have made in your artwork and/or your process.**

In 1995 I began a contemplative journey that forever changed how I understand the role and responsibility of architecture in relationship to society, culture and nature. The simple question that I began with was how could we so easily replace the awe-inspiring beauty of the natural landscape with such invasive man-made ugliness? In 2000 I completed a PhD that crossed-over between architecture, ecology, nature writing and philosophy. A few years later I recognized that my research was a precursor to the issue currently referred to as sustainability. Out of my research came both a position toward education and a personal direction for designing. I attempt to respond to my initial question by searching out fresh ways to bring people closer to recognizing themselves as part of the natural world. Design: My creative work is innovative through the contemporary architectural expressions of my buildings that sensitively respond to the natural world by considering qualities of place (sensorial aspects) and protection of the environment. I reject the nostalgic and often culturally regressive and environmentally devastating super-sized log cabins built in the rural west today, to instead arrive at innovative



formal expressions that interweave the natural environment and historical vernacular with the most appropriate materials and technologies to create responses that are poetic and practical, timeless and timely.

Writing: My writing is innovative, not in its style, but in its content. Books on architecture typically focus on the slick and urban. But I believed that there were great architects to discover in the middle of the United States, who could inspire and teach us through their work. Mockbee Coker: Thought and Process chronicles the practice of one such rural firm. Within a decade Samuel Mockbee received a MacArthur Genius Grant. I followed with two books that focus on helping people understand that alternative technologies can be incorporated into every day living in beautiful, contemporary homes. The OFF THE GRID books were the first to introduce these issues to the general reader. These books are a component of the progressive research I complete that filters into my design work and teaching.

Teaching: I taught for over a decade through the conventional structure of universities. With the completion of my PHD research, and its focus on an alternative educational model, began my most challenging work. With the belief that we learn best, and gain long-lasting transformation, through first-hand experiences, I founded Artemis Institute in Park County, MT. The innovative program, taught twice a year, provides 12 university credits a semester. Architecture students live and learn, in a remote studio location along the Yellowstone River, through intensive explorations in their creative process, readings and discussions of environmental philosophy and sustainable construction, back county trips, and a community design / build program. From the Remote Studio program, the students learn of the interrelationship between nature and culture, and wildness and their creative process. The broader outcome of their work is a rural community-use structure that in-turn, teaches and inspires others.

**Describe how the artwork samples you submitted illustrate the evolution of your work.**

My work is a continuous journey into the possibilities of architecture brought on by the practice of imagining what could be. It evolves through equal parts formal exploration, and material and technological research. Each project below builds upon the previous, evolving the expression of place through sustainable means of construction. The Graham Grant Horse Shelter projects, completed almost 10 years ago, were the first designs I completed in Montana. They were built with the support of several of my students on donated property that acted as a gallery because it was visible from the road. These two pieces taught me about local materials and how to respond sensitively to the landscapes in which they were built. My overall intent was not only for me to learn, but also that the work serve to introduce the surrounding rural community to contemporary responses in a rural and wild place. The Hall Residence is designed to appear as outbuildings on the landscape, while having a contemporary loft interior. This project is the first enclosed structure completed with local material expression and green materials. Reclaimed, recycled, harvested and newly developed materials were combined to make this highly efficient home

and studio. Because local builders were unfamiliar with the contemporary formal expression and green materials of this project, my design partnership evolved into a design/build studio to build the project. The material innovations are too many to list, a high-light includes wood post-and-beams and siding cut from standing-dead trees within 7 miles of the build site, brought out of the forest by draught horse and milled locally. The RN House is designed to appear and disappear in the rising folds of the grassland hills in which it rests. The houses situation further supports my evolved belief that it is better to place a house in the least desirable location and improve upon it, than locate it in the most beautiful location. For this reason the house was sited in an old cattle waddle that had eroded the earth. The houses collection of rainwater and grey water serves to re-vegetate the natural grassland. A photo-voltaic system incorporated in a sculptural way demonstrates that technology can be both practical and beautiful. The Wapiti projects edgy expression is intended to match the strength, beauty and power of the surrounding landscape. The pieces of the house are designed to appear as a collection of rocks and shadows on this wild, open landscape. An innovative 67 foot long rammed earth wall built of the earth from foundation excavation is the primary figural feature of the home. Experienced both inside and out, this house does not allow its inhabitant to forget that they live in a wild place. Most recent, are my pre-fab cabins designed to provide its inhabitants solace, while being green, off the grid, affordable and light on the land. These are lean designs for lean times. With no permanent concrete foundation, they allow inhabitants to truly leave no trace upon the land once removed.

**Regarding public access to your work and artwork, describe a low-cost or no-cost activity to take place during the grant cycle that will convey your innovative work and artwork to other Montanans.**

I would like to share my work with the Park County community. While my design, teaching and writing is a recognized across the nation, too few people know about it within my own locale. I believe the best way to do this is through a lecture, or two at the Livingston Public Library. This activity would be virtually cost free. The community room is free to reserve. The costs would be advertising the event (most of which would be free), and perhaps some refreshments (perhaps I could get a sponsor.)